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**Orbit**

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**Orbit**

**by**

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**Report**

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## **Abstract**

### **Orbit**

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The University of Texas at Austin, 2011

Supervisor: Don Howard

This report summarizes the pre-production, production, and post-production stages for the making of my short film, Orbit. This short was produced as my Graduate Thesis film in the Department of Radio-Television-Film at the University of Texas in partial fulfillment of my MFA degree in Film Production.

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## INTRODUCTION

An artist friend of mine once told me that if we studied the art we had made over the years, we could trace not only our growth as an artist but also the emotional path we had experienced. As I think about the films I have made over the past four years, I have to agree. It has been my emotional journey that has driven the content of my filmmaking throughout the course of the program, and now that the program is coming to an end, I am able to look back and to trace my emotional growth as well as my progress in mastering varied techniques to express myself.

While my 881 KB film was a great learning experience, I see it as an example of my confusion about what I was feeling as well as my inexperience as a storyteller. Rather than creating nuanced characters, I created caricatures, and my story was overly simplistic and unformed. I focused on writing a clear and cohesive story for my second-year pre-thesis film. As I was brainstorming script ideas, I happened across an article in The New Yorker by Michael Chabon entitled “Secret Skin” in which he reflected about his childhood fascination with comic book superheroes. Chabon proposed that every superhero felt shameful about his origins and desired to be better. These themes resonated with me, and I decided to write a short about a woman from a supervillain family who wanted to be a superhero. This is the film I created, and while the story was not as cohesive as I had hoped, it was technically and artistically better than my first-year film.

After the end-of-the-year screenings, a colleague in the program told me that she found my film to be quite removed from me personally. I was surprised; the themes I explored in my film were quite personal. She explained that she thought I was not



addressing these themes directly but was hiding behind conceits of the story and tropes of a genre. I appreciated this feedback and I was ready for it. I had reached a place where I was prepared to tackle some of these emotional issues head on.

## WRITING THE SCRIPT

The summer before my third year I spent a lot of time writing personal stories, reading books on writing and storytelling, and watching short films for inspiration and structural guidance. *Bird By Bird*, by Anne Lamott, was a great primer on how to write from personal experience. *The Anatomy of Story* by John Truby and *The Art of Dramatic Writing* by Lajos Egri were extremely helpful to me as I thought about story structure. I discovered “Gasman,” a short film by Lynne Ramsay, and watched it dozens of times as I thought about how to capture the emotional tone of father-daughter relationships. Ramsey’s short “Small Deaths” also stood out to me because of its emotive, visual storytelling. I also found “Wasp,” by Andrea Arnold, to be a model as I considered the structure of my film.

As I wrote, I kept in mind some advice that Don Howard had given me as my second year came to a close. I had told him that I wanted to tell complicated stories, and he pointed out that emotionally complex stories often have very simple storylines. The complexity, he said, tends to develop through the characters. I kept this advice in mind as I began writing.

By the end of the summer, I had settled on a script to take into Andrew Shea’s third-year thesis pre-production class. The script, based on my own experience, told the story of a young girl attending her father’s second wedding and her emotional journey over the course of the day. Although this script ultimately became my thesis film, it underwent radical changes over the course of the semester.

During the first semester of my third year I focused primarily on writing. I was enrolled in Andrew Shea's pre-production class and benefited from my classmates' feedback. Professor Shea encouraged me to show, not tell the story, and to avoid using my characters as chess pieces but instead to develop characters with motivations and truthful actions. Because I was working through my own emotions outside of the script, there were times along the way that my emotional progress did not match the content of my script. This emotional misalignment was frustrating. I wanted to tell a story that felt relevant to me and true to my experience. I abandoned the entire script at one point and started writing completely different scripts, but I kept coming back to the wedding story. I also struggled to separate myself from the main character. My identification with the protagonist occasionally made it difficult to receive character feedback in class; I sometimes felt defensive about her feelings and her behavior. One of my hurdles was to learn how to create this character outside of myself, to shape her as someone distinct from me.

Despite the challenges, it felt satisfying to write a script that was closer to my own life. The piece felt like "me" in a way I had not felt before in my work. I continued revising the script throughout the second semester. The concept of the script and the main character stayed the same throughout: A young girl (Lillian) has to cope with her father's second wedding and the loss she feels because of his remarriage. The earlier versions of the script chronicle the relationship between Lillian and her half-brother, Jake, and explore Lillian's reaction to her new stepmother's pregnancy. Over the course of my re-writes, Jake became a young waiter at the wedding and the object of Lillian's crush. The

story weaves her interest in Jake with her disconnection from her father. In the end, the gulf remains between her and both of these men, and she faces her entrance into adulthood feeling lost.

I wanted the wedding itself to be rooted in a religious tradition, partially because it would give texture and specificity to the wedding day. I chose to create a Jewish wedding, given my knowledge, familiarity, and personal connection to the tradition. I also have experienced feeling both connected to and excluded from the tradition, and, because I wanted to tell a story that included contrasting experience (distance and intimacy, loss and security, love and abandonment), I believed that the inclusion of the Jewish rituals could provide a backbone of tradition which would both align with Lillian's desires and also stand in contrast to her experience of abandonment.

I have been to several traditional Jewish weddings (and countless other Jewish celebrations) and I thought that some of these specific rituals would be both visually beautiful and would serve to communicate some of the emotions I was interested in exploring. For example, in a traditional Jewish wedding, when the bride enters the *chupa* (wedding canopy), she circles the groom seven times. There are multiple interpretations of this action, but generally it symbolizes the idea that the bride and the groom are creating a secure unit and that their worlds will revolve around each other. Another tradition I thought would translate well into film is the group circle dance called the *Hora*. In this dance, people hold hands and dance in concentric circles around the bride and groom. In the *Hora* scene I wrote, Lillian tries to edge closer to her father and keeps

being pulled away throughout the course of the dance. I loved the idea that without any dialogue, these images could communicate Lillian's experience to the viewer.

## CREATING THE VISUAL CONCEPT

I wanted to take this film a step further than my other films and to create a visual concept that went beyond basic production design. After reading a draft of my script, Ed Radtke recommended that I watch the Israeli film “Jellyfish” by Shira Geffen and Etgar Keret. This film explored concepts similar to mine, captured the same emotional tone that I was striving for, and became a guide for me in many ways as I continued with my filmmaking process. I observed that the directors of “Jellyfish” used water as a visual metaphor throughout the film, and I thought it worked beautifully to convey the concept of being lost at sea. I wanted to find a visual metaphor that could suggest feelings of emotional distance and disorientation and that could help to create a cohesive style and look for my piece. As described above, the circle, or the orbit, was an image that appeared in my film a number of times, first in the ceremony and later in the *Hora*. I thought that the circle was a very strong image that could convey a number of different concepts: the movement and the changes that Lillian is going through, the union and intimacy of the bride and groom, and also the exclusion of Lillian, when she remains outside of the circle.

I decided to take the idea of the orbit and expand it, and came up with the concept of using the earth, the sun, and the solar system (or outer space) as a visual metaphor that could give shape to the film and could help to convey emotions of extreme distance and disorientation. The orbit could represent the idea that Lillian’s orbit around her father (the sun) has become interrupted, and she cannot figure out how to find her bearings. I felt

that I needed some kind of real grounding for this metaphor so I decided that David (Lillian's father) would be accepting a job at NASA in Orlando. I still have mixed feelings about this decision because it seems a little heavy handed and reductive to me. I think, ideally, I should have found a more subtle way to ground the visual design within the story structure.

I knew I wanted to tell the story from Lillian's perspective, to convey Lillian's emotional experience of the day, and to create a quiet, watchful tone. I decided that a smooth, handheld camera would work best to establish a natural feeling of intimacy and personal experience. "Open Hearts," by the Danish filmmaker Susanne Bier, was my guide for the tremendous emotional effect that a handheld style can have on a film.

## **PRE-PRODUCTION**

I knew that I wanted to shoot my film before the summer of 2010 ended, so I started pre-production towards the end of the fall semester with the goal of shooting in August. The tasks ahead of me felt daunting because somehow I had to create a realistic wedding onscreen. I was frightened to think about the number of actors and extras that the film would require, not to mention the extensive production design.

## **PARTNERING**

Because I was creating a Jewish wedding, I thought it would be helpful to partner with some Jewish organizations in the area, so I sent e-mails to most of the synagogues in Austin. I hoped that the rabbis or the staff could spread the word to their congregations and that I could find people who would want to be extras in the film. I knew that I wanted to use Klezmer music in the film so I needed to find a local Klezmer band as well. I also thought it would be a good idea to find someone familiar with Israeli dance who could help me choreograph the *Hora* scene and could teach the actors and extras how to dance the *Hora* steps.

One rabbi, Rabbi Cookie Lea Olshein of Congregation Beth Israel, invited me to meet with her. She referred me to Klezmer musicians and dance instructors and also offered to talk to her Board about the use of her synagogue if I ended up wanting to shoot there. Staff at other synagogues made additional helpful suggestions, one of which was to post on the Austin Jewish Community Center (JCC) listserve. I found some great extras



from this listserve as well as the person who ended up playing the rabbi. One of the extras also referred me to two women who teach Israeli dance at the JCC. These two women, Melinda Torrence and Teresa Pomerantz, ended up being the teachers and choreographers for the *Hora* scene.

I found the Klezmer musicians through an online search for Austin Klezmer bands. I spoke with several different bands, including Austin Klezmerim, which is who I ended up using. It turned out that Bill Averbach, the founder of the group, now lives in North Carolina, and that Austin Klezmerim is not a fixed entity but, rather, musicians-for-hire (I found this to be true of other bands as well). I initially thought it would be great to have a live Klezmer band onset – that it would bring energy to the scenes to have real musicians playing among the actors. Bill was excited about the idea of playing live, but unfortunately, because he is no longer local, he would have needed me to pay for travel and lodging costs for him and the other band members he recruited. This cost was prohibitive, and after speaking to my production sound recordist, I concluded that it would be too complicated to handle recording live music while also running a set. I decided to use the already recorded music from Austin Klezmerim and to recruit extras to play musicians in the necessary scenes. This was not necessarily an easy task either, but it was the simpler of the two.

## CASTING

Casting was one of the first tasks I tackled. I suspected it would take a while to find the right cast members, especially because two of the main characters were children.

Most importantly, I needed a strong young actor for the main character of Lillian, and I wanted to take my time and not settle because time ran out.

I used several different strategies to recruit actors for the character of Lillian and for her brother, Sam. I spoke to other RTF MFA students who had worked with youth, as well as all of the actors I knew, and asked them for their recommendations. I contacted school drama teachers and theatre camp instructors, and I also used the regular avenues of Austin Actors and Short Films Texas. Interestingly, the first girl I auditioned, McKenna Marmalejo, was the girl I cast for the lead role. McKenna had been recommended to me by Anthony Penta, a former MFA student who had auditioned similar-aged girls for his thesis film. Between McKenna's audition in March and my casting decision in May I auditioned 25 other girls for the part. McKenna stood out in terms of her maturity and her presence, and I kept remembering her audition as I thought about the many girls I had seen. I ended up selecting 3 girls for callbacks and had the girls read with actors auditioning for the roles of Sam and Jake. After callbacks I was still deliberating between two girls and making my final decision to cast McKenna was not an easy one. I made it partially on instinct – I had begun to picture McKenna when I thought about the story, and I knew this was a sign that I thought she was right for the character.

Casting for the role of Jake, the teenage waiter on whom Lillian develops a crush, was also challenging, and I did not find anyone I loved for the part until mid-July, two months after I cast Lillian. Jake was the last main role I cast. At first I had a difficult time finding actors the right age – most of the young men auditioning were a little older than I had in mind – and when I did see boys the right age, they did not quite have the depth of

performance I was looking for. Lucien Douglas, the Chair of the Theatre and Dance department, pointed me towards the actor I ended up casting for the role: Will Brittain, an undergraduate Theatre and Dance major. By the time I cast him I had auditioned 40 young men for the part of Jake and had also gone through callbacks where Will and two other actors read with McKenna.

For the character of Sam, Lillian's younger brother, I was looking for an actor who could play between the ages of 8 and 10. I had never auditioned children that young before, and conducting the auditions helped me to understand how different it is to work with a younger child. A few of the kids who auditioned were completely new to acting, but I also had a few who were quite experienced. What I discovered was that experienced child actors are still kids, and it was generally more difficult to communicate with them: their attention spans were shorter, it was more difficult to give them direction they could understand, and sometimes they were silly and hyperactive. This was a good wakeup call for me as I thought about how I could prepare to direct young actors when it came time to shoot.

I narrowed my choices down to two young actors and invited them to callbacks to read with my finalists for Lillian. The most surprising moment while casting for Sam occurred during these callbacks. At that point, there was a scene at the end of the script where Sam and Lillian dance together (I later took it out), and I asked each of the two boys to dance with the girls auditioning for Lillian. They were much more nervous and awkward about the scene than I expected. While I was aiming for a moment of connection between the two characters, the boys could not overcome their shyness

towards the girls. Of course, we had not rehearsed the scene, but this was another moment where I realized how much age would impact the young actor's performance.

While casting for these major roles, I was also auditioning for David (Lillian's father), Tamara (Lillian's stepmother-to-be), and a few other supporting roles. Aimee Thomas was the first and only person to read for Tamara, and I could not believe my luck. Tamara's role does not include any speaking lines, so I needed someone around David's age with a great presence who moved gracefully. Aimee was exactly what I was hoping for. She had a great acting audition, was a dancer, and had terrific energy. I knew I would not find anyone I liked better for the role. I called to offer her the role the next day, and she accepted.

Casting David was a similar experience. I did not have a huge response from my casting call, and based on my experience casting for my pre-thesis film, I knew that casting in the sex and age bracket I was looking for would be challenging. I received some headshots but had not found anyone with whom I was happy. Around that time, Scot Friedman, an actor I worked with in my pre-thesis film, was performing in a show at City Theatre, and I went to see the play. I had been thinking about asking Scot to audition; I had a great experience with him on my pre-thesis film, knew he was professional and reliable, and thought he could be good for the role of David. A few days later Scot e-mailed me saying that he had seen my posting on Austin Actors and that he would be happy to audition for the role. I met with him, felt great about his read, and offered him the role on the spot. I had never done that before, but I felt confident that Scot would do a great job, and I felt good about his pairing with Aimee.

Casting ended up being one of my favorite parts in making this film. By this point I have had enough experience to feel comfortable running an audition and to give direction in the moment. I love that I can use both my knowledge of what makes an actor believable, and my instinct, to make casting decisions. I felt confident about my casting choices, and some great coincidences bolstered this confidence: it turned out that Aimee and Scot were about to work together on another project, and also that Aimee and Cathy, McKenna's mom, had met and become friendly on another film set. I was glad that my actors already had some connections with one another, and I felt great hearing that they were excited to work together.

## LOCATIONS

I pictured this wedding as taking place outdoors in a lush, green environment so I based my location search around this vision. I broke down the search into a few types of venues: city parks, private wedding venues, and family homes with backyards. My producer and I scouted city parks and I submitted a filming application to Austin Parks & Recreation for two of their sites, Laguna Gloria and Mayfield Park. I suspected that it would be nearly impossible to convince a private wedding venue to allow us to use their space for free or for a small fee, but I decided it was worth a try, so I contacted most of the private wedding spaces in Austin.

In the end, I found out that I was requesting too long of a time period to be granted access to film in any of Austin's parks. In the meantime, though, I had heard back from the Umlauf Sculpture Garden and Museum. Charles Umlauf had been a

professor at the University of Texas and because of that, the staff are quite accommodating to UT students. I met with the Facilities Manager, Joelle Geisler, and the Curator, Nelie Plourde, in mid-May, and they told me that I could use the Garden for free. I was thrilled, and Umlauf ended up being an amazing place to shoot.

I was quite concerned about shooting outside in Austin in August, but I did not want to shoot the whole film indoors. I considered shooting the ceremony inside and the reception outside, like Jonathan Demme did in “Rachel Getting Married,” but I was not able to find a suitable house, and I also knew that shooting in two locations would complicate an already ambitious shoot. I also wanted to use the summer heat within the film to heighten feelings of sensuality and of emotional and physical change. I decided to shoot the whole film outdoors at Umlauf and to try my best to make people as comfortable as possible.

## CREW

I started recruiting crew towards the end of the fall semester. I had worked with a great producer named Mikaela Thomas for my pre-thesis film, and she agreed to help me produce my thesis film as well. I also wanted to find a cinematographer, production designer, and costume designer early so that we could begin working together and developing a cohesive visual style for the piece. Searching for these key crew positions took a lot of leg-work, but by mid-May I secured Russell Bush as Director of Photography and Sonja Rainey as production designer. Russ is in the MFA program with me, and I had been very impressed with his work as a cinematographer so I was excited

to work together. I also knew that he had shot with the RED camera so when I decided that I wanted to shoot on the RED, I knew I would be in good hands. Sonja was finishing up her Masters in the Theatre and Dance department when a fellow RTF student recommended her to me. Neither of us had worked with her before, but I was impressed with her portfolio, and after meeting a few times, we decided it would be a great fit.

Sonja and I started discussing ways to translate my vision into a tangible design for the wedding. We decided that colored paper lanterns would evoke a planetary feel. Smaller globe lights throughout the location would provide a similar look. We also wanted to find additional ways to integrate the image of the orbit into the design and decided on props such as hula hoops for the kids, a parasol for Lillian, and bubbles for the ceremony. We decided that the color scheme for the wedding should be earthy - greens, oranges, and reds - with splashes of sky colors (blues and creams) for the tablecloths. In order for the *chupa* to evoke an earthy feeling, we planned for it to be made from thick tree branches secured in buckets of soil.

By the time Sonja and I started working together, I had secured Umlauf as a location so we were able to base our design on an actual physical space. I always knew that I wanted a tent for the wedding reception, but I had researched tent prices and they were expensive. Umlauf had a patio structure that created a separate space, and Sonja, Russ, and I decided to drape this structure with sheer, light fabric in order to create a separate, enclosed space with its own look. This was one of the best design decisions we made; the fabric added softness, diffusion, and a tent-like look to what otherwise would have been an open-sided concrete structure.

We needed a large number of props for the wedding, some of which Sonja gathered and some of which she made. One of the most labor-intensive props was the cake, which Sonja created from scratch (out of non-food materials). The production design for this film was huge, and I could not have asked for someone better than Sonja. She is incredibly talented, resourceful, and tireless.

I had a hard time finding a costume designer, but thanks to a referral from Sonja, I brought Shari Gerstenberger onto the project in mid-July, which gave us a month to work together; it seemed tight but possible. Although Shari had not costume designed for film before, she is a vintage clothes buyer in Austin, and I was confident that her level of experience would serve us well. I was right, Shari was a joy to work with. Sonja, Shari, and I shared ideas about how to integrate the costume design with the overall design concept. We wanted Lillian to stand out, and I wanted her costume to evoke a degree of innocence, so we decided to put her in a light pink dress. We chose sky colors for the men (blue button downs with cream-colored suspenders) and gave them (fake) Tiger Lily boutineers that matched the flowers carried by Tamara and Eileen (Lillian's aunt). Because I envisioned Tamara as an artist, we wanted a wedding dress that was non-traditional. Shari had the idea of putting her in a caftan-like wedding dress but could not find anything that worked so she found a great vintage white dress and added a blue ribbon with a shiny silver pin. Shari found great additional touches in bracelets, sandals, and flowers for Tamara's hair. She even found a Superman tie for Sam, which I had requested, but I am sad to say that we never have a clear view of it in the film. We asked the extras to wear earth tones, no bright colors, and no busy patterns. Shari did a great job



of helping me conceptualize a cohesive look for the actors and then carried it out smoothly. I was really happy with the costumes.

Russell Bush, my director of photography, was away for the summer so we only started working together a few weeks before the shoot, but I felt from our first meeting that he understood the look that I was going for. We talked a lot about the emotional roots of the film, the style we wanted, and how to cover the scenes from Lillian's perspective. I was also lucky to have Tomasz Werner as gaffer and Ben Slamka as key grip. Because we needed to see 360 degrees around the tent, Tomasz and Ben designed a lighting scheme that involved rigging lights to the roof of the Umlauf patio and started pre-lighting a few days before we shot. I do not know that we could have finished without their work in advance and their ability to start lighting before the shoot.

Another gargantuan task we had to tackle was finding extras to play wedding guests, waitstaff, and musicians. I was extremely concerned about this task because I knew that the wedding would be unconvincing if there were not enough guests in the group scenes. Starting in mid-June, I asked my producer Mikaela to focus primarily on recruiting people to play these roles. She did an amazing job recruiting and communicating with the extras. She also found people who were willing to lend us instruments for the musicians to play.

Overall, the pre-production effort for this film felt Herculean. It is probably the biggest operation I have ever orchestrated, and I still almost cannot believe we pulled it off.

## **PRODUCTION**

I struggle with production. Directing this film required facing some of my biggest demons up close every day. Every day I felt insecure about the decisions I was making, and I felt that I did not know enough to make them well. In some ways, this was true: I had not set foot on a set before entering this program, so I am still a novice when it comes to production and, certainly, when it comes to directing. However, we as filmmakers are often in situations where we are faced with a task that is bigger than our knowledge base, and it is one way that we learn. Still, the simultaneous feelings of enormous responsibility alongside insecurity were really hard to bear.

I think my feelings resulted in part from the sheer scale of the production. I was dealing with many chaotic elements: a large crew, a large cast, complicated blocking. I even threw child actors and a baby in there for good measure. I pushed myself way beyond my comfort zone and way beyond what I had experienced before. The first time my 30 or 40 extras streamed out of their waiting area onto the set, I felt like a deer in headlights. So many aspects to the production demanded my attention, and although I did my best to attend to every aspect of the shoot, I felt that I was never doing enough for any one part.

This is not to say that the shoot did not go well. In fact, it went very well. Russ and I had planned our shots and shared a similar vision for the piece, and this served us well. His work as a DP was fantastic, and I could not have been happier with the footage. My crew worked hard and they were absolutely amazing. The production design looked gorgeous, the actors were great, the extras showed up. We did not damage anything and

nobody was hurt. All in all, the mechanisms worked as they should. The fact that I planned so well in pre-production was a saving grace, as was the fact that I had a fabulous crew.

I know that if I keep directing, I will become more confident, just as I have as an editor, a producer, and an AD. And I would like to keep directing. But I think that I will have to take smaller steps along the way so that I do not completely overwhelm myself each time I step up to do it.

## THE HEAT

As I mentioned earlier, shooting in the August heat was one of the things I was the most concerned about, for my crew and for myself. My concern was warranted: temperatures rose to 104 F on most days. Strangely though, when the time came, I was so focused on everything we had to do that I barely noticed the heat. I think it impacted the crew more than it did me; they were working much harder physically than I was. But the crew members were real troupers. Mikaela and I did our best to keep people as comfortable as we possibly could. We had water coolers, sunscreen, and bug spray on set, and we also kept people well-fed. The actors and the extras had more respite than the crew because Umlauf had an air conditioned space that I designated as a waiting area for the cast and the extras. I was grateful for that space because, as always, the actors had down time, and it was wonderful to have a place where they could wait and be comfortable. We also had some older extras who would not have made it if they had had to wait in that heat.

## OUR SCHEDULE

I expected that we were going to be able to work at a comfortable pace – eleven days felt like an extraordinary amount of time to shoot a short – but once we started shooting I began to realize how involved the scenes were and how much there was to shoot. Most of our days were twelve hours, but we did have one day off with just a few hours shooting at night. We worked at a fairly quick pace throughout the eleven days and still just barely managed to finish all of our shots. I did not completely believe we would finish until we were down to the last couple of days, and I knew we had enough time to finish what was left.

## THE FIRST THREE DAYS

The first three days were the hardest because, as always, it took a while for people to establish their bearings, find their rhythm, and figure out how to work together. The first day, especially, I did not know how hard the AD and I should push to stay on schedule; we fell way behind, and everything seemed out of control. On the second day, although we did a better job at staying on schedule, I came home convinced that we were not going to finish.

The third day ended up feeling better, although it started out horribly. We had the *Hora* scheduled, and so it was the first day we managed extras. It was also the first day for many of my main and supporting actors. We had a mid-afternoon call time that day, and I met with Russ and Tomasz at a café down the street to prepare for the day's shots. When we finished, Russ went on ahead to the location, and a few minutes later I got a

call from him saying that the staff member at Umlauf was telling him that he was not allowed to enter. I headed over to Umlauf, and when I arrived, the volunteer worker was livid. She started screaming at me, and in the midst of this, my actors started to arrive. I was distraught but tried my best to hear the problem and to try to find a solution. It turned out that we had had a miscommunication about what time our cast and crew were going to be arriving that day; she was about to teach an art class to some children, and our presence completely set her off. In the end we came to an agreement and were able to proceed with our day although we were delayed by an hour or two.

Although it was a terrible start to the day, in a strange way I think that dealing with that crisis actually put me in a frame of mind that helped me manage a very stressful shooting day. Because I went into fight or flight mode, I think I became more focused and more efficient as I figured out how to make the day happen. The day ended up working out: we made all of our shots, I was happy with what we got, and we found ways to manage and work with all of the extras. I finished that day with more confidence in our ability to work as a team. Although the rest of the shoot was still difficult, I believe that we overcame our major growing pains by the end of the third day.

I should mention, too, that this experience was an absolute anomaly in my dealings with Umlauf; the staff I worked with there were exceedingly generous and accommodating. It was an absolute privilege to be able to shoot there. This minor incident was not in any way a reflection on the location or the people who work there.

## NIGHT SCENES

Once we were on schedule, the most challenging scheduling element that remained was shooting at night. I had two full scenes that took place after dark, and Umlauf has to comply with the city ordinance that all events must be over by 11pm. Because it was summertime, it did not become completely dark until almost 9pm, which only gave us two hours to shoot. The result was that we had to break these two night scenes into many parts, and because they were lighting intensive, we were often just starting with the actors when it was time to stop. Several days, we ended up halting the shooting process right before 11pm, which resulted in us running over as we packed up equipment and loaded the truck. The night guards and workers were patient, but I felt bad that we ran late. But we did what we had to in order to finish those night shots.

## DIRECTING THE ACTORS

Working with the actors was the part of production that I most enjoyed, probably because it is what I felt the most confident doing onset. One of the things that helped me with my directing skills was an acting class that I took over the summer, right before I shot my film. The class was Intro to Acting with Lucien Douglas at UT. It was a strange class to be in because many of the students were football players more than a decade younger than I am. But I was focused on my goal, which was to become a better director (and to discover if I enjoyed acting).

I found the experience tremendously satisfying. Not only did I love acting, but I also came away with some more basic principles about how to work with actors. One of

the principles that helped me the most was that acting is not about preparing a response but, rather, about being in the moment. Knowing this allowed me to encourage my actors to stay present with the feelings that emerged as the scenes played out. Another acting principle we learned was to place your attention outside of yourself, on another object or person – to listen to what is happening and to respond to that. This helped me as I was directing the final scene in which Lillian asks Sam about the orbit. I was concerned that this moment would come across as scripted, but when I directed McKenna to ask Sam her question, put her attention on him, and truly wait for his answer, I found the result to be quite natural.

Even though the class was helpful, I still learned along the way. For instance, my main actor, McKenna, was thirteen years old, and so I knew that I needed to lay the groundwork immediately to make her feel safe and comfortable onset. Part of my work with her was to figure out how to keep her comfortable and simultaneously to challenge her. She made my work easy because she is mature for her age, quite focused, and took direction well.

Working with James, who played Lillian's younger brother Sam, was more challenging. Although only one year separates McKenna and James, it represented a huge developmental gap. James had a much shorter attention span and more difficulty focusing. I was asking a lot from him, and in retrospect, I think it was too much. But he always remembered his lines, and I think his performance worked out fine.

I enjoyed directing Will Brittain, who played Jake. Will was energetic and full of ideas. I loved his spontaneity and his willingness to take risks and try new approaches to his scenes.

I had much less time to work with the other actors, such as Scot who played David, Aimee who played Tamara, and Tony who played Ray, because their scenes were group scenes that involved complicated blocking and extras. Inevitably, our conversations turned to blocking and logistics instead of character. I was glad that I had had the chance to work with them all ahead of time. We had all sat down together in rehearsal and I had given them full character profiles. Thankfully, they were able to bring that information to their scenes.

Working with the extras was manageable because I had help, not only from Tim Tsai, my AD, but also from Melinda and Teresa, the *Hora* choreographers, who came on both days we shot the *Hora* to give lessons to all of the extras and to lead the dance. Melinda and Teresa were amazing – so energetic, and so excited about dancing. Their energy was infectious and the extras really got into the dancing, even though it was so hot out and even though we made them dance for a long time in order to get our shots.

Although the production process was quite stressful for me, personally, I feel so grateful to my crew members who remained committed throughout. Mikaela kept the set running behind the scenes. Russ (DP) and Tim (AD) met with me every morning before crew call to talk about the day's schedule and the day's shots. They worked hard in the heat all day to make the shoot happen and then went home to back up data and make call sheets for the next day. I had dedicated and talented actors, generous staff at a gorgeous



location, and all kinds of people who worked for free, donated props, and lent me their talents, all because they wanted to see a film succeed. I continue to feel so lucky and grateful for everyone's contribution.

## **POST-PRODUCTION**

I took a break for a few weeks after production before I started the editing process. I wanted to give myself some space from the project and also to try to disconnect from the production experience before I started making any story decisions. It took me much longer than those few weeks to disassociate the footage from the production, but I did, eventually.

In our editing class my first year of the MFA program, Don Howard gave us a way to think of our editing process that has continued to resonate. He compared the editing process to a pyramid, and explained that there is no way to reach the top of the pyramid before laying the foundation at the bottom. There is no way to reach layer ten before laying down layers one through nine. Since then I have come to think of editing as a journey to find the piece. It is said that Michelangelo, when speaking of his masterpiece, explained, "All I have to do is chip away everything that isn't David." That is kind of how I think of editing now, and that is also why I gave myself so much time to edit this piece. I feel a little embarrassed that it took me six months to edit this seventeen-minute short. People edit features in a shorter amount of time than that. But the truth is that it was a choice. I wanted to give myself enough time to take the journey to find my piece.

## **VIEWING THE FOOTAGE**

As I said, it took me a while to disconnect from the shoot and to see the scenes simply as footage. At first, I was overwhelmed by thoughts of what I had done right,

what I had done poorly, what had worked and what had not. And in a way, this was a good thing – I wanted to be aware of my mistakes and to learn from the shoot. It was definitely part of the process, and I imagine everyone who edits their own footage continues to rethink production throughout the post process. I also had to figure out how to manage my own personal feelings that came up as I looked at the footage. Watching Lillian reach for her father in the *Hora* scene was like watching my personal experience play out in front of me. I decided that at the beginning of post, at least, I would not fight this feeling, that I needed to edit from instinct and the heart, not the head. Instead of trying to ignore my feelings or question my perspective, I started the edit trying to construct something that felt true to me. So in this way, part of the editing process, like the writing process, was slowly and organically differentiating myself from my character and from the story.

As I finished syncing my clips and starting poring over my footage, I was tempted to start editing right away. I restrained myself, though, because I was determined to create a disciplined and thoughtful editing process, and I wanted to approach the footage methodically. I decided to watch each take of each shot through, and to try to become fairly familiar with my footage before I started placing clips on the timeline. Essentially, I did not want to miss anything that I could use. What I discovered was that, as my process continued and my edit continued to change, what I was looking for in the clips changed with it. In other words, although my process did help me familiarize myself with what I had, what I wanted from my footage was constantly evolving.

## EDITING THE FOOTAGE

I began the editing process by going back to my script and reacquainting myself with what I was looking for in each scene and in the piece as a whole. I then had to assess my footage to determine if I could construct what I wanted with what I had. Mostly, I was able to reconstruct the script with the footage. One scene in particular, though, did not work at all in the way I envisioned it. Ironically, it was one of the scenes I felt the best about while we were shooting it. The scene was the *Hora* dance where Lillian reaches for her father and keeps being pulled away. When I was writing the script, I envisioned the scene as chaotic and disorienting, with hands grabbing Lillian's and pulling her further and further away from her father. I did not realize until I reviewed the footage that, while we did have a good number of extras, the scene appears busy and full but not chaotic and that Lillian remains physically close to her father the entire time. When she calls and reaches for him, she is way too close, and so the effect I wanted was not there.

Another thing that happened during shooting was that McKenna, the actress playing Lillian, became very emotional during the scene (in character) and began to cry. In production, this became an emotional moment for me and for some of the other crew as well. I was sure that this footage would end up being very powerful when edited into the scene. It turned out, though, that the footage did not work very well at all. Because Lillian was not really pulled away from her father, the scene did not build, and so it was unclear why she was crying. The energy of the edited scene did not match the energy we felt during production.

One of my pet peeves in a film is when a character becomes emotional, but the filmmaker has not brought me, as the viewer, to the same emotional place. When I have no empathy for a crying character - because the story has not brought me there - I end up feeling angry and disconnected. So I decided that I would not be able to use footage that I had initially thought would work so well. McKenna ended up crying in a lot of the footage, so I was left with little *Hora* footage. I knew that I was going to have to reconstruct this scene, and I did not know how.

In this way, editing became a slow process of letting go of what I thought I wanted, examining what I had, and starting to create something new out of it. I ended up using the script as a backbone for the story but realized that by starting the editing process, I was dealing with something alive, something that was still in the process of being created, and I had to think about what this new entity would become. I started to revisit my original themes, to think about pacing, to envision the sound design, and once again, to think about how to create a piece with a cohesive and unique visual style.

I struggled with the themes of the film throughout the editing process. I started the script about a year before I started editing it, and because of that, I was no longer the same person that I was when I started the project. I had to re-visit the question of what story I wanted to tell. Some of my questions revolved around balancing the father thread and the Jake thread and how favoring one over the other would impact the story. I also experimented quite a bit with the structure of the film and the order of the scenes. I had written the climax of the film to be the moment where Sam saves Lillian during her wedding toast, but when I edited the film that way, I found that it was not working

emotionally or in terms of the pacing. When I rearranged the scenes and structured the film so that the scene where Lillian discovers Jake in the kitchen became the climax, the film opened up. It made more sense to me emotionally and worked better in its pacing. I tried my best throughout the editing process to remain open to possibility and to experiment with different ways to tell the story that was emerging.

As I was experimented with my edit, I also received feedback on my cuts, and one of the major pieces of advice I kept hearing again and again was that I needed to create a stronger character perspective. I needed to find ways to tell the story from Lillian's point-of-view. Striving to capture her perspective helped me to discover a specific editing style for the piece, which also helped to create the watchful, melancholy tone that I had originally envisioned.

The *Hora* scene continued to haunt me throughout the editing of this piece. The original motivation for the scene was to show that from Lillian's perspective, the distance between her and her father keeps growing out of her control. The movement of the scene was part of what would convey the momentum of the increasing gap between them. Because the scene did not contain the physical momentum I hoped it would, it also did not convey the emotional change I wanted to show. For the longest time, I could not figure out how to use the footage. Finally, I relinquished the idea of emotional movement in the scene, and I structured the scene in a similar way to the other scenes between Lillian and her father. These scenes are fairly static: they convey a sadness and a distance but not a change. My newly edited *Hora* scene felt fairly static, too. I had to let go of my desire to include movement in the scene, to use the scene to show the increasing distance

between Lillian and her father. It was not what I wanted, but I decided it was preferable to constructing a scene that did not earn its emotional climax.

I felt bad about having to compromise on this scene until a good friend offered an insight. After hearing my dilemma, she noted that where I was stuck in my edit is similar to where I am stuck with my father in my own life: I am stuck observing the disconnection and the sadness. I remain fixed in a situation where there is very little movement and nothing currently changing. Thinking about the scene in this way brought me emotionally to a better place. As I stated in the introduction to this report, our work is a reflection of where we are in our emotional process. And in this way, the film reflects my truth. Coming to terms with this scene was what allowed me to picture lock and to move on to the final stages of post-production.

## FEEDBACK

I asked for a lot of feedback during the course of my editing process. While the feedback was valuable and often helped me out of binds, I believe I sometimes put too much stock in other people's opinions. One of the main things I learned during the post process was that I need to trust myself and my instincts. I still believe that feedback is an essential part of my process, especially when I am deep in the edit and have lost the ability to look at a scene from an outside perspective. It is not easy (nor is it necessarily advisable) to edit completely alone. I think for me, the goal is to strike a balance: to use feedback but, ultimately, to know that I can trust my decisions.

## SOUND DESIGN AND MUSIC

I wanted the sound design to enhance the point-of-view aspect of the film, to underscore Lillian's emotional experience, and to reflect her reality. I knew that I had to find a great sound designer, and I was lucky to have a referral from my classmate Dan Stuyck to Todd Thompson, a musician and sound designer who recently graduated from UT. Todd and I met and discussed what I wanted, and I liked his ideas immediately. Todd and Dan had worked out a system where Todd would come into Dan's editing suite at school when he was not there and work right off of his project file. That way, they could both edit based on the changes that the other person had made. Because Todd is no longer a student, though, we had to come up with an alternative way for us to work together. I was able to provide Todd with his own drive with all of my media on it, but I did not think it would be efficient to send project files back and forth since I was making changes every day. The best solution I could come up with was not ideal, but has worked fine: I gave Todd a current project file to work from, and he started on a basic sound design: backgrounds, ambience, foley. We also had an ADR session where we got a few extra lines from most of the actors. Then, when I picture locked, we met again and reviewed my sound needs for each scene. I gave Todd my OMF file, and he was able to start working in Pro Tools a few weeks before the mix. The main disadvantage for me was that I did not have the benefit of editing with the sound design that Todd was creating.

I worked with two composers to score the film. As I mentioned above, I decided to use already recorded Klezmer music by Bill Averbach and the Austin Klezmerim. I



used three songs of theirs: “A Shtetl,” for the ceremony, “Freylakh Sherele” for the challah toast, and “L’Chayim!” for the *Hora* scene. Because I chose these songs before we shot, we were able to time the scenes in production to the pacing of the music. I was also able to give the extras playing musicians the right tempo with which to pretend to play their instruments. Incorporating this music in the post process became largely a question of timing.

I asked my other composer, Boaz Reisman, to write the non-diegetic music in the film. This would be the music for the scene between Lillian and Jake and for the scene after Lillian sees Jake in the kitchen. I wanted the music to be variations on a theme: the music for the Lillian and Jake scene would be a more playful, hopeful variation, and the music for the post-kitchen scene would have a more melancholy tone. I gave him a sample from the film “Jellyfish” to start from and asked him to create something with a similar tone and structure. I wanted a piece with an arc that was light and simple, with very little instrumentation (one or two instruments). For the Jake variation, we had to strike a delicate balance between something too happy and something too melancholy.

Throughout the process of creating the music, Boaz would send me samples, and I would have to figure out if they captured the very specific emotional tone I envisioned for each part of the film. If they were not quite right, I would have to figure out why and how to communicate the ways that he could change the music to make it closer to my vision. This collaboration was a fun creative challenge for me, and I felt so good when I knew the music was right.

## PICKUPS

I resolved, since I started pre-production, that I would not do pickups. I knew I would never be able to recreate the production design, I could never get all of those extras in one place again, and I did not want to spend money renting the RED again. As I was approaching the end of my rough cut stage, I showed my cut to PJ Raval, a friend and professor at UT, and PJ spoke the word I dreaded: pickups. He felt strongly that a few specific shots could make a big difference in the storytelling, and he knew I could do it inexpensively. We would not need to recreate the production design for these shots, and he suggested that I could shoot on the 7D instead of the RED and that it would match well. He made a convincing argument and I decided it was worth it. I wanted to shoot the pickups as soon as possible so that I would have time to integrate them into my edit, but Russ, my DP, was not available until the end of March. It turns out that was a blessing in disguise. In the period of time before shooting the pickups, my cut evolved quite a bit, and by the time we shot, I was much more certain of what I needed.

I kept the shoot small and simple: just Russ and me with the school's 7D and a couple of actors. When I looked at the footage, I was worried because it did not match my RED footage as well as I thought it would. Also, I was concerned about the resolution. Because we shot 2K 2:1 (2048x1024) on the RED and the 7D footage is 1920x1080, I was worried that the footage would look fuzzy when blown up. I viewed it on the Color Correction suite monitor the next day with RTF technical staff members Keefe Boerner and Susanne Kraft, and while the footage did look a little soft, I thought that with some color correction we would be able to match it well enough.

## TECHNICAL WORKFLOW

The recommended workflow for shooting with the RED and editing in Final Cut Pro is to convert the REDCODE files to ProRes (either 422HQ or 4444 – I chose 4444), edit in Final Cut Pro using the ProRes files, and then either stay with ProRes for the online or batch capture back to REDCODE for color correction. I followed this workflow and decided to convert back to the RED files to achieve the benefit of the full resolution and also in order to be able to access the RED tab in Apple's Color. Because Color does not operate well with media using two different codecs on the same timeline, I separated my 7D footage from my Prores footage and placed them on two different timelines in preparation for color correction. I resized the 7D files to 2048x1024 in After Effects, exported the 2K versions, and replaced the 7D files on a 2K timeline with these new files. I then media-managed my Prores timeline to create offline files and did a batch capture through Final Cut's Log and Transfer function to create new 2K REDCODE files. We worked with these timelines in two separate Color projects, married the projects in Color, and then exported everything from Color at 2K 2048x1024 when we were done.

## COLOR CORRECTION

I did two full days of color correction with Dan Stuyck, a former classmate who is now working as a freelance colorist. It was a pleasure, after working so hard on the film, to be able to sit back and direct the process while Dan did the technical work. Dan and I had met several times before our color session to talk about technical preparation and the

look that I wanted for the film. Because of this, our color correction process went smoothly and relatively quickly.

I was interested in creating three basic looks for the film. Because Lillian is coming into her adulthood and exploring feelings of desire, I wanted to emphasize the summer heat and the lush, natural setting. For the first half of the movie, Dan and I worked on enhancing the sun-dappled look and bringing out the greens in the garden. The second look I wanted to achieve was that of the late afternoon, where the light becomes warmer and starts to fade. We used Lillian's return to the tent, where she has to give a toast, as a starting point for the setting of the sun. In the toast scene and the scene that follows (the Hora scene) we enhanced the reds and yellows in the scene, and worked on warming up the light coming in from the tent curtains. I wanted the sunset to help emphasize that Lillian must say goodbye at the end of the day. The third look we created was a cold look that begins when Lillian enters the kitchen and encounters Jake with Audrey the waitress. We also used this look for the last two scenes of the film, where Lillian talk to Jake for the last time, and where Lillian and Sam look at the stars. In both of these scenes I wanted to convey a sense of distance and loneliness. Bringing out the blue tones in these scenes made a big difference emotionally.

Color correction made a huge difference for the look of the film and I am pleased with the results. It was a strange experience, though, watching the film back after it had been color corrected. I had been working with dark, green tinted footage for so long that it took a little while to adjust to the vibrancy of the colors. My film felt exposed in a way that I had not experienced before, and because I tried to create an understated film, I was

worried about its new sheen. I know that I don't have to rely on darker footage to create a subtle piece, and I have adjusted to the new colors of the film. I am quite happy with the work we did.

## SOUND MIX

As I mentioned above, I worked with my sound designer Todd Thompson to create the basic audio design for the film, and he did a great job creating Foley, effects and backgrounds. Because of all the work we did ahead of time, I had some great options when it came time for my mix with Korey Pereira.

Korey and I worked well together. He was knowledgeable and quick with Pro Tools, and would offer an opinion if I asked, but mostly just worked hard to make sure that I got what I wanted from the mix. Because we already had a basic sound design, Korey and I were able to focus in on details such as audience reactions, adjusting ADR, adding Foley, and finessing the ending.

I enjoyed the mix, not just because we were able to reach a great place with the sound of the film, but also because I felt confident about what I wanted from the sound design. Because I wasn't able to feel completely confident in my direction during production, it was a great feeling to feel secure in my direction during post.

## CONCLUSION

I am proud of this film. It reflects who I am and the path I have taken. I put so much time and energy into it that it is hard to accept that there are still imperfections and still pieces of it that I wish were different. Over and over again during this process I felt myself bumping up against my limitations. At the same time, along with the angst came growth in my capacity as a filmmaker. I look back on the process of making this film and I am proud of the choices that I made. And because these choices reflect a particular time in my life, and I tried as hard as I could at that time, I do not wish I had done anything differently. What I know is that the next time I make a film, my process will automatically be different, because through making this film I have become a different filmmaker.

Because I am most interested in editing right now as a career path, I appreciate the way this project has stretched me as an editor. I have thought more about story structure, point of view, and pacing, while also learning how to trust my instincts and listen to the piece. One of my future challenges as an editor - when I am working for other directors - will be to use the skills I have learned to construct another person's vision.

This film scratched the itch I had to "tell my story." Of course, as I continue to make films, I will always start from my own experience, and my films will always in some way reflect my view of the world. But I think my next challenge is to get a little further from myself, and to write characters who are people in and of themselves. I want to continue to improve on my storytelling skills, my writing skills, my range as an editor.

I would love to make a feature someday, although I think the next few times I direct, I will learn more if I keep the productions small.

One of the biggest challenges I faced in making this film was self-doubt and immense pressure to do it right. I often found myself driven by fear. As I move forward, I want to be less results-driven, and to have more fun in the midst of the filmmaking process. I think that if I can continue to open myself up to being in the process, that the creativity and confidence I want will continue to reveal themselves.

## Appendix A Shooting Script

1 EXT. PATIO LAWN - DAY 1

1A 1B  
1C

~~TO THE~~ A parasol spins behind a girl on a chair. On the other side of the spinning parasol, LILLIAN, 13, in a pink cotton dress, applies lipstick without a mirror. A roll of ribbon and a pair of scissors sit next to some finished bouquets on the table in front of her. Lillian's brother SAM, 10, approaches her from behind.

SAM  
Dad wants us to greet the guests.

He pokes his head around her parasol and speaks in his Superman voice.

SAM (CONT'D)  
I'm gonna say WELCOME TO THE WEDDING.

Sam watches Lillian apply the lipstick.

SAM (CONT'D)  
Mom's letting you wear lipstick?

LILLIAN  
Mom's not here.

She finishes and looks at Sam.

LILLIAN (CONT'D)  
Is it good?

It's messy but Sam nods. Lillian drops her parasol, revealing the decorated patio behind her. They look at each other.

CUT TO:

TITLE: ORBIT

CUT TO:

2 EXT. PATIO - MOMENTS LATER 2

2A 2B 2C 2D 2E 2F 2G 2H 2I 2J 2K 2L 2M

Lillian and Sam stand at two corners of the wedding chupa. UNCLE RAY stands at one of the other corners. Tamara, the bride, walks toward the chupa, accompanied by AUNT EILEEN, and her BABY. David watches his bride.



2H 2I 2J 2K 2L 2M  
 RABBI  
 The Talmud says that when God created Adam, he had two faces, one in each direction. God split him in two and one half became Eve.

Tamara enters the chupa.

RABBI (O.S.) (CONT'D)  
 That which was one, became two.

Tamara begins to circle David.

RABBI (O.S.) (CONT'D)  
 The world was created in seven days, during which the earth revolved on its axis seven times. Like the earth to the sun, or the moon to the earth, the joining of these two people before us is the reunification of a broken soul. They can belong only to each other.

2F  
 The rabbi says a blessing over a cup of wine. Eileen's baby coos. Lillian looks at Eileen bouncing her baby. Behind them she sees a waiter. JAKE, 19, flirt with AUDREY, 23, a waitress. They put out the challah and the wine glasses.

2N 2P  
 Lillian snaps back into the ceremony. David and Tamara drink from the cup. Red wine spills. Lillian wipes at her mouth with her hand. Red lipstick smears across her fist.

RABBI (CONT'D)  
 Have you come here freely and without reservation to give yourselves to each other in marriage?

Now comes etc.

Ray

DAVID  
 I have. Yes

TAMARA  
 I have. Yes

RABBI  
 David, the ring.

David says his vows.

2Q  
 DAVID  
 Hafei aht mekudeshet li betaba'at zo k'dat Moshe v'Israel.

2R  
 Tamara puts a ring on David's finger.

2H 2I 2J 2K 2L 2M  
 TAMARA  
 Ani le dodi ve dodi li. I am my  
 beloved's and my beloved is mine. *cut*

I26  
 Tamara puts a ring on David's finger. The rabbi begins to  
 recite the seven blessings over a second cup of wine. *just for Rabbi shot*

Lillian watches Jake. *RABBI Eileen is the first*

I25 I27  
 Lillian snaps back into the ceremony: the rabbi finishes the  
 seven blessings and David and Tamara drink from the wine. The  
 Rabbi puts a glass wrapped in a napkin by David's foot. David  
 steps on the glass. The glass breaks. The GUESTS cheer.

2A  
 GUESTS  
 Mazaltov!

2B  
 David kisses *I28* Tamara. The guests get up and clap.

Aunt Eileen stands in front of Lillian. She bounces her baby  
 in her arms. Lillian peers around the guests for a clear  
 view. David and Tamara walk down the aisle, away from  
 Lillian. The guest blow bubbles at David and Tamara.

2C 2D 2E  
 AUNT EILEEN  
 (to baby)  
 Say bye bye!

The baby clenches his tiny fist.

AUNT EILEEN (CONT'D)  
 Say bye bye!

BAND MEMBER (O.S.)  
 1, 2, 1, 2, 3, 4...

3  
 EXT. PATIO - LATER

I30 I31 I32  
 The band plays. WAITERS clear the chairs from the ceremony  
 and guests mill around the grass. Kids run through the grass  
 with hula hoops, balloons, and streamers. Waiters circulate  
 with wine. Lillian and Sam sit on two remaining chairs. Sam  
 holds a flattened paper fan and a Superman pen. He smooths  
 the paper.

36  
 SAM  
 Did you write it?

LILLIAN  
 Don't worry, Sam.

SAM  
We're supposed to have it done  
already.

LILLIAN  
We can write it during dinner.  
We just have to say how happy we  
are...

A waiter approaches to take their chairs.

WAITER  
Sorry, guys. Can I take these?

EXT. PATIO - CONTINUOUS

Sam and Lillian walk towards the other guests. On the lawn,  
David says the blessing over the challah.

EXT. GARDEN LAWN - CONTINUOUS

DAVID  
Ha-motzi lechem min ha-aretz.

GUESTS  
Amen.

EXT. PATIO - CONTINUOUS

LILLIAN  
We just have to say how happy we  
are and how much fun we're having.

EXT. GARDEN LAWN - CONTINUOUS

Lillian and Sam stand at the back of the crowd. David and  
Tamara pull the challah apart. ~~Uncle Ray clinks on his wine  
glass with a spoon.~~ Lillian watches through the crowd.

34 31

UNCLE RAY

I know my brother's too modest to make a big announcement, so I wanted to let everyone know that not only are we celebrating the union of these two beautiful people, but also that David recently found out that he's been selected to be a Supervisory Astrophysicist in NASA's Astrophysics Science Division in Orlando.

The guests applaud. Waiters stream by with food and drink.

UNCLE RAY (CONT'D)

I used to be okay with the fact that David was the genius in the family 'cause I got all the girls.

Aunt Eileen and the guests laughs. Uncle Ray looks over at Tamara.

UNCLE RAY (CONT'D)

But now I can't say that anymore, either.

Tamara and the guests laugh. Uncle Ray and David joke with each other. Jake walks by with a tray of wine.

LILLIAN

Can I have one of those?

He grins at her and motions with his head to Audrey, behind him, who carries a tray of plastic cups.

JAKE

Try the tray behind me.

*flat, dynamic*

Audrey stops in front of Lillian. She smiles at Lillian.

AUDREY

Sorry, hon.

She lowers her voice.

AUDREY (CONT'D)

He should have given you one.

Lillian takes a plastic cup of lemonade off of her tray.

3M

3K

LILLIAN

That's okay.

She gives Sam a drink. David playfully pushes Ray aside.

DAVID  
(to Uncle Ray)  
Get out of here.

He stands next to Ray.

DAVID (CONT'D)  
Tamara and I will be leaving for  
Orlando in a couple of weeks. I  
hope you can get out and see us.

He holds up his glass.

DAVID (CONT'D)  
L'chaim.

GUESTS  
L'chaim!

The band starts to play. The guests resume conversation.  
David and Ray joke.

UNCLE RAY  
It ain't rocket science!

He taps his pretend cymbals.

UNCLE RAY (CONT'D)  
Ba dum bum.

David spots Lillian and Sam in the crowd and shouts out.

DAVID  
But don't come during school  
breaks, cause Sam and Lillian will  
be flying out. We're gonna go to  
Disney World.

Lillian hears a CRASH. She looks over and sees that Jake has  
just lost control of his tray. A waiter pauses by Jake, who  
is bent down, picking up broken glass.

WAITER  
Why don't you dump those and take a  
break.

Sam smooths out his paper.

SAM  
How about we start with "we're  
very, very happy..."

Jake picks up the last pieces of glass and walks off into the garden area. Lillian turns to Sam.

3M 3K 3L LILLIAN  
Are you very, very happy?

SAM  
But you said to write...

LILLIAN  
Sam. Why don't you go play with Matthew?

3N Sam looks over at their younger cousin MATTHEW, 6, who has his hands up like a rocket.

MATTHEW  
3... 2... 1...

Matthew runs, still yelling, followed by the other little kids, rolling hula hoops along in front of them. Lillian hands her cup to Sam and walks off. The kids run in front of her.

MATTHEW (CONT'D)  
Blast off!

4

EXT. GARDEN - MOMENTS LATER

4

14A 4B Lillian walks through the garden. She looks at a sculpture of a naked woman. It is entitled, "Eve." She spots Jake from around the statue. She walks towards him. Jake is drinking a beer. Lillian reconsiders and retreats. She looks at the statue again and again, approaches. She turns around to retreat when Jake spots her. He is startled.

4F 4G 4H JAKE  
Woah.

LILLIAN  
Sorry.

She freezes.

JAKE  
No, it's okay. Just, you know...

He holds up the beer.

JAKE (CONT'D)  
Don't say anything.

45 46 44 Lillian approaches tentatively. She looks at the bottle. Jake holds it out to her.

JAKE (CONT'D)  
Sorry about before. There were people watching.

Lillian takes it and their hands touch. She sips. Her face turned from Jake, she makes a face.

LILLIAN  
Is this your summer job?

JAKE  
All summer.

Lillian looks at a sculpture of two lovers in the water beneath them. She passes the bottle to Jake and takes a surreptitious glance at him. She notices his pink cheeks and the ring of moisture around his upper lip. He looks at her and she shifts her gaze.

JAKE (CONT'D)  
And you? Let me see.

He studies her.

JAKE (CONT'D)  
You're a flower girl.

LILLIAN  
No! I'm in the wedding party.

JAKE  
I thought I saw you up there.

Lillian smiles shyly and looks down.

JAKE (CONT'D)  
So this wedding's kind of different. They told us we couldn't serve shrimp. And there's special hot dogs.

LILLIAN  
It's kosher.

Jake nods. He passes the bottle back to her. She's used to the taste.

LILLIAN (CONT'D)  
My dad wanted it that way. The special food and the ceremony like that and everything.

4f 46 44  
JAKE  
He's religious?

LILLIAN  
Not religious. But he likes  
everything to be right. Tamara - my  
dad's girlfriend - um, wife, um - I  
guess - says he's uptight. She  
says we're all uptight.

She passes the bottle to Jake.

JAKE  
I guess my parents wouldn't mind if  
I were a little more uptight.

They hear the MUSIC start.

LILLIAN  
Oh, the Hora's starting.

She looks at Jake.

LILLIAN (CONT'D)  
It's a dance. It's like...

Jake cuts her off.

JAKE  
I know the Hora.

His pronunciation is wrong.

LILLIAN  
You do?

JAKE  
Yeah.

Lillian looks at him.

LILLIAN  
That's not how you pronounce it.

JAKE  
That's just the Texas way. You're  
not from here originally, are you?

Lillian shakes her head.

JAKE (CONT'D)  
That's what I thought. They taught  
it in my dance class at school.



4F

Lillian looks at him.

JAKE (CONT'D)  
Would I mess with you?

LILLIAN  
Okay, show me.

JAKE  
You want me to show you?

He grabs her hands. Lillian starts the dance and Jake can't follow. She lets go of his hands.

JAKE (CONT'D)  
Okay, show me. For real.

LILLIAN  
Okay. It's just step, back, step, forward...

She reaches for Jake's hands shyly. He takes her hands and she leads him.

LILLIAN (CONT'D)  
Step, back, step, forward...

Jake doesn't have the hang of it yet.

LILLIAN (CONT'D)  
Ready for another step?

JAKE  
You move fast. I don't think I got your name.

LILLIAN  
It's Lillian.

She leads him.

LILLIAN (CONT'D)  
You ready?

JAKE  
Do I have a choice?

LILLIAN  
You kick that leg.

JAKE  
Which leg?

He tries.

4I 4K 4L 4M

LILLIAN  
And then the other leg.

JAKE  
Don't you want to know my name?

LILLIAN  
Yes.

JAKE  
It's Jake.

LILLIAN  
Hi.

JAKE  
Hi.

They dance together, Jake still clumsy. A BELL. Jake drops her hands and looks up and sees all the waiters heading towards the patio. Lillian looks at him as he looks toward the tent.

JAKE (CONT'D)  
Oh shit. It's dinner setup.

He winks at Lillian.

JAKE (CONT'D)  
Save me a dance, okay?

He <sup>4N</sup>rushes toward the patio. She nods after he's gone. Lillian watches him go.

5

EXT. PATIO - JUST BEFORE SUNSET

5

ISA

SB, C, D SE

The band plays. The lanterns are lit and the patio shines, warm in the fading light. Guests hold hands and dance the Hora in concentric circles. David and Tamara dance in the middle. Sam dances with Aunt Eileen and Uncle Ray. Lillian walks onto the patio and stands by the edge as waiters enter. She waits, watching waiters come in and out. For a second she thinks she sees Jake and she smiles, but no. No sign of him.

In the center, guests pull two chairs into the middle of the circle. David and Tamara sit down onto the chairs. Some of the male guests lift them. They hold a handkerchief between them. Everyone dances around them.

The guests put David and Tamara back on the ground. Sam dances to entertain them.

SBC, D SE  
 Guests dance and weave throughout the tables. Lillian stands at the edge of the circle. Uncle Ray grabs her hand and pulls her into the circle. They spin. Her father and Tamara dance right in front of them but her father does not see her. Lillian lets go of her uncle's hand and reaches for her father.

SG, H, I SJ, K, L

LILLIAN

Dad.

Another GUEST grabs her outstretched hand and pulls her along. The circle spins her away from her father. She looks around the patio for Jake. The dancing guests form blurs of color around her. It feels like chaos. *Lillian breaks away and stops dancing.*

FANTASY SEQUENCE:

6

EXT. PATIO - JUST BEFORE SUNSET

6

GA GB GC GD

Suddenly the patio is silent and the guests are gone. Lillian and her father stand together. Then they are dancing. He smiles at her.

END FANTASY SEQUENCE

SG, H, I SN SP

Lillian sees David and Tamara dancing, and breaks away from the circle. She looks back and sees them even closer together, more intimate. Uncle Ray dances by her and sees her standing there. He holds his glass out to her.

SS ST UNCLE RAY

If you're just gonna stand there,  
 wanna get me a refill?

Lillian takes his glass. The circle pulls him away.

UNCLE RAY (CONT'D)

And get one for yourself!

Lillian spots Jake walk out of the patio and around the corner. She scans the room for waitstaff, and walks around looking. When she can't find anyone, she leaves the patio.

7

EXT. BEHIND THE PATIO CURTAIN - MOMENTS LATER

7

7A

Lillian walks the length of the patio and sees the door to the kitchen. She opens the door and sees a bottle of ~~wine~~ champagne on the counter. She walks towards it and spots something out of the corner of her eye.

78 7c She walks towards the door and, through the glass, sees Jake, leaning against the wall. His eyes are closed and Audrey kneels in front of him. Lillian turns and runs.

8

EXT. PATIO - JUST BEFORE SUNSET

8

18x 8j 8x Lillian runs into the patio. ~~The band plays.~~ Lillian looks around. Uncle Ray grabs her and starts twirling her toward the microphone. *How, there she is.* ~~PROPS - not taking time~~ *Here we go.*

UNCLE RAY  
Time for the ~~first~~ toast.

LILLIAN  
I thought it was after dinner.

Uncle Ray twirls her.

LILLIAN (CONT'D)  
(whispers to Uncle Ray)  
I'm not ready.

8b Uncle Ray doesn't hear her and keeps twirling her toward the microphone. Her vision blurs. He positions Lillian at the microphone and CLINKS his spoon on his champagne glass. Guests begin to sit down for dinner.

Lillian is still a little dizzy. Her vision clears. She looks out at the guests.

LILLIAN (CONT'D)  
Um.

8d Feedback. Lillian looks toward her father. She looks at Tamara, who smiles encouragingly. No words come.

She hears a paper rustle. Suddenly Sam is next to her. He reads from his crumpled paper.

8f 86,86.1

SAM  
We're very, very happy and wanted to tell you how much fun we're having. We're having a lot of fun.

He looks up at Lillian, then back at his paper.

SAM (CONT'D)  
And we hope that you're having a lot of fun...

As he speaks Lillian turns toward him, dumbstruck. She watches his lips move but can no longer make out his words. She looks at the childish handwriting on his paper.

8h, 8h.1

8j, 8j.1

paper

8A 8C, 8C.1 8E 8F 8G, 8G.1 8H, 8H.1  
 She looks out at the guests. She watches Sam save her from this moment. She puts her hand on his back as he continues to talk. *gests hand*

9

EXT. GARDEN - NIGHT

9

9A 9B 9C  
 The patio is lit up in the night. Lillian stands in the dark outside the patio, in silhouette. Her face comes in and out of shadow. She holds a hula hoop around her waist, one end resting on the ground. The band plays slow and sweet and people dance. Lillian watches David and Tamara dancing, spinning, holding each other.

9D  
 She hears a noise. It is a few waiters, Jake among them, walking on the path toward the patio with trays of cake slices. She calls out to him.

9F  
 LILLIAN  
 Hi Jake.

Jake stops and the other waiters walk by. He turns and squints for a minute while his eyes adjust to the darkness. Then he sees her.

JAKE  
 Hey you. What are you doing out here?

LILLIAN  
 Watching.

JAKE  
 What's that you got there?

LILLIAN  
 A hula hoop.

Jake steps toward her.

JAKE  
 I've never tried one of those things. *let me see that.*

Lillian steps out of it and holds it out. Jake puts down the tray and takes the hula hoop from Lillian. Lillian sees Sam run by. He chases after their cousin Matthew. He towers over the younger kids. Jake tries to hula hoop but it falls to the ground. He tries again.

9E  
 LILLIAN  
 I didn't see you during the Hora.

9D 9E 9F 9G

JAKE  
Yeah. I ended up having a lot of  
setup to do.

*L. looks*  
LILLIAN *Jake takes L. looks*  
Okay.

A few waiters walk by with cake.

JAKE *Jake*  
Oops. *okay...*

He struggles out of the hula hoop.

JAKE (CONT'D)  
I'm no good at this anyway.

He tosses her the hula hoop and picks up his tray.

LILLIAN  
Maybe you'll get it next time.

Jake disappears into the darkness. He is gone. Lillian's  
hears children's voices. The sound of running FOOTSTEPS.

LILLIAN (CONT'D)  
Sam?

She looks out into the darkness.

10

EXT. GARDEN - MOMENTS LATER

10

Lillian and Sam sit side by side, looking up at the stars.

10A 10B 10C 10D

SAM  
Dad's gonna take me up in a  
rocketship.

LILLIAN  
Did he say that?

SAM  
You'll come, too. Dad said when you  
blast off you go very, very fast,  
but then once you're in orbit it's  
like floating.

Lillian looks at Sam.

LILLIAN  
But what happens if you lose orbit?  
Do you drift into space?

*Not a soap  
at this, huh?*

10A  
10B  
10C  
10D

SAM  
I don't know.

Lillian turns away and looks up at the stars. Sam gets up and pulls Lillian up by her hands.

EXT. GARDEN - MOMENTS LATER

10D,  
D.1  
10E,  
E.1  
10F,  
F.1  
10G,  
G.1

Lillian takes Sam's hands. They spin. Their faces come in and out of darkness.

LILLIAN  
Sam. I'm gonna let go.

Sam holds on tight. The stars swirl around them. Lillian lets go.

10H,  
H.1  
10I,  
I.1  
10J,  
J.1  
10K,  
K.1



drink  
glass  
~~A~~  
Mazal Tov ✓  
Kiss ✓

✓ SCENE 1 (LIPSTICK)

1A CU Lillian from in front in parasol applying lipstick.  
becomes  
2-shot Lillian and Sam. Go all the way through drop umbrella (reveal patio) and end on reluctance

1B Lillian single (dirty)  
1C Sam single (dirty)  
1D WS parasol spins from behind. Slight push in. Parasol stops spinning (L. starts lipstick)  
1E ECU Parasol spin from behind  
IF ECU Parasol from inside

\*lipstick ✓ SCENE 2 (CEREMONY)

2A Insert guests Mazal Tov becomes  
WS towards guests David and Tamara walk through aisle, guests clap and blow bubbles  
2B WS from seats David and Tamara walk through guests, Eileen and baby stand next to Lillian. Eileen bounces baby  
2C 3-shot Eileen, baby, Lillian  
~~OTS Eileen & baby~~  
2E OTS Lillian  
2F Lillian's POV Eileen. Camera drifts, to Jake and Audrey  
2G Cutaway Jake  
2H Rabbi (ZH + Lay ZH + Sam)  
2I WS Tamara over Lillian's shoulder 2E.1 POV  
Becomes  
2J shot David and Tamara  
2K POV David looks at Tamara. Eyeline shift from aisle to Tamara arrives  
2L MS David's shoulder to Lillian  
Becomes  
CU Tamara  
2M CU Lillian #1. Start with rubbing lipstick. Include rubbing mouth with hand. lipstick on fist. Track eyeline  
2N CU Lillian #2. Start with rubbing lipstick. Include rubbing mouth with hand, lipstick on fist. Track eyeline  
2O Insert David drinks from cup first blessing  
2P Insert Tamara drinks from cup first blessing. wine spills  
2Q Insert David vows and ring on Tamara's finger  
2R Insert Tamara vows and ring on David's finger  
2S Insert David drinks from cup second blessing  
2T Insert Tamara drinks from cup second blessing  
2U Insert glass breaks  
2V Insert kiss  
2W Guests inserts

(2R) not change

Back  
Drink 2SV  
kiss 2V  
Glass 2U  
Ring 2Q!  
Band 2T  
Bread 2Y

Eyeline:  
• Watch Tamara enter  
• Watch D + T  
• Watch Zeeva  
• Watch Sale Audrey back to ceremony CD (tjones)  
• Watch Steven  
• Watch Steven  
• Watch Steven  
- tilt head back



POV statue  
POV photo

### SCENE 3 (UNCLE RAY)

- 3A OTS Lillian to Jake then Audrey  
3B Reverse Lillian  
3C Cutaway Jake crash  
3D Band plays  
3E Kids run through lawn with hula hoops and streamers  
3F Waiters offer wine to guests  
3G Low wide of Lillian and Sam on chairs  
\*3N Cutaway Matthew and kids running, Lillian exit  
3H Follow Lillian and Sam, David says hamotzi, Lillian finishes line becomes  
Lillian's POV Ray/David  
3J CU Lillian reactions  
3M 2-shot Lillian and Sam  
3K OTS Lillian to Sam  
3L OTS Sam to Lillian

4E?

- ① WS 4P  
② entrance 4C ✓  
③ Jake 4G  
④ Lillian 4H  
⑤ Dance flow 4 K

4E Hands  
4M Feet  
4A Lil walk  
4N walk  
POV @ lunch  
⑥ entrance 4E  
2-shot?

### SCENE 4 (LILLIAN AND JAKE)

- 4A Lillian walks down garden path and veers off to the side  
4B Shallow sculpture and Lillian, camera move around sculpture, Lillian walks off  
4C Lillian approaches pond from behind, OTS to Jake  
4E Lillian approaches ~~OTS to Lillian~~  
4F 2-shot Lillian and Jake sitting  
4G Jake single  
4H Lillian single  
4I Single Jake standing on bench (include pull up) becomes  
2-shot dancing, camera crosses to other side of bench for final 2-shot  
4J Single Lillian from bench (include pull up)  
4K 2-shot Lillian and Jake dancing (on ground towards pond) (include pull up)  
4L Cutaway hands  
4M Cutaway feet  
4N Cutaway Jake walk off

4C

4I.1 POV Jake bench

4P WS

### SCENE 5 (HORA)

- 5B Wide dance shots. Points to hit:  
• Dance  
• Chairs (thrust from middle)  
• Sam dance

12:30 4C  
3:30 4P  
4:00 4M  
4:15 4A  
4:30 4A  
5:00 4N

5:30 Dinner  
6-8:30 Setup Scene 9  
8:50-10:30 Scene 9

2-shot & singles

- enter 2
- Audrey, give Sam drink, explain to David
- after P. World-crash - negative shift
- glancing after Kate

### ~~3D Band plays~~

- Kids run through lawn with hula hoops and streamers
- Waiters offer wine to guests

Source as in 3K  
set ~~for~~ Audrey

34 Follow Lillian and Sam, David says hamotzi, Lillian finishes line

~~beefies~~ 3 through Disney world

3H Lillian's POV Ray/David

~~3J CU Lillian reactions~~

3M 2-shot Lillian and Sam

3K OTS Lillian to Sam

3L OTS Sam to Lillian *or singles*

CD Gillian from Disneyworld for a. on disc

3N, Cutaway Matthew and kids running

~~12. exit~~

3A OTS ~~Lillian to~~

3B Reverse Lillian

subsequent are

10:15 - 2

 $3 \rightarrow 3L$ 

3-6

 $3N \rightarrow 30$ 

- \* band plays after L'claire (if see them)
- \* Kippot, Sam in pocket
- \* band
- \* cake
- \* hula hoops, toys, wine bottles, glasses, napkins, glasses on table
- \* challah
- \* lemonade
- \* Sam proper open

• Uncle Ray pulls Lillian in  
 5E Reverse Lillian against fabric, looks at dancing, looks at waitstaff. Through Uncle Ray grabs her hand  
 5A Lillian outside fabric from behind, prepares to go in, opens fabric and walk in behind her becomes  
 5U cutaway waitstaff go by, Lillian's POV (see their faces)  
 5G, H, I Lillian in circle. Points to hit:  
 • Caught in between circles  
 • Sees David and Tamara dance, reaches for David, gets pulled away  
 • Stops dancing, watches David and Tamara  
 • Sees David and Tamara dancing after fantasy, steps back from circle  
 5J, K, L. Guests dancing from inside circle  
 5M Cutaway David and Tamara dance with Sam  
 5N Cutaway David and Tamara dance closely (after fantasy)  
 5P Long POV David and Tamara dance even closer, kiss  
 5Q Lillian reaction post breakaway (shift MOTIF shot) (camera approaches Lillian, moves closer). *(O) breaks away & looks at D & T*  
 5R Lillian steps back from ~~circle~~ *circle (start after dancing)*  
 5S Start MCU Lillian, Uncle Ray comes by, camera steps back for his line (pause while he gives her his glass), camera pans away with him. ~~Lillian OES take leaves patio~~ *Look it (looking around)*  
 5T MS Lillian takes glass, eyes shift to Jake leaving, eyes scan patio  
 5U Reverse dancing, Lillian's POV  
 5V Follow Lillian from behind searching around patio ~~exit~~  
 5W CU Lillian watching D & T  
 5X L. fantasy CU  
 SCENE 6 (FANTASY) *subtle slo mo*  
 #3 6A Lillian's POV hands *hot sun*  
 #4 6B Lillian's POV feet *contrast - what she wants*  
 #2 6C CU Lillian looks up at David *smile*  
 #1 6D CU David smiles at Lillian  
 #5 6E ~~misc.~~

#### SCENE 7 (JAKE AND WAITRESS)

7C Camera peers around, MS through door  
 7A Follow Lillian from behind down curtained hallway. Looks behind her (towards camera), opens kitchen door, follow her in. See champagne. Camera moves to Lillian's right, see something move through the door, move closer.  
 7B MS Lillian looking through door, shock, turning and leaving

~~Handwritten scribbles and notes at the top left of the page.~~

7:15-8:30

6:15-8

Stabil  
- daisie  
- Ray bs  
- Ray at mic  
(inn all the way)

SCENE 8 (LILLIAN TOAST)

- 8B Guests milling and starting to sit down, Ray clinking glass Lillian POV
- 8C.1 Slo mo guests more settled, listening (Sam talking) *Take through reaction*
- 8D 2-shot David and Tamara, Lillian's POV (Tamara smiles) *eye de*
- 8E OTS Lillian and Sam to guests (final shot) (include hand on back) *See Sam's face*
- 8A Truck (on dolly) with Lillian and Ray. Ray deposits Lillian, clinks his glass and exits frame toward tables
- becomes
- 8B Lillian (Um, looks at David and Tamara) *get Lillian approach plus to step down*
- becomes
- 2-shot Lillian and Sam, through hand on back
- 8J WS Lillian runs through fabric. Ray comes towards her
- 8K ECU Ray taps on mic
- 8F OTS Sam to Lillian
- 8G OTS Lillian to Sam
- 8G.1 Slo mo shot end of 8G *see back, look to D.F.*
- 8H CU Lillian. Looks at Sam, looks at his paper, looks at the guests. Lens flare, sit in thoughts, hand on back
- 8H.1 CU Lillian slo mo
- 8I Cutaway paper
- 8I.1 Cutaway paper slo mo

B/F music low:  
- cutaway paper  
- ECU mic (tap tap)

where  
sitting?

SCENE 9 (NIGHT - LILLIAN AND JAKE)

- 9A WS Lillian hula hoops
- 9B OTS to patio, guests dance, Lillian turns
- 9C ~~POV patio, Lillian watches David and Tamara dance (for Lillian and Sam scene). Get wide and CU.~~
- 9D From Lillian's POV, Jake and waiters walk towards the patio.
- becomes
- Jake single. Camera backs up with Jake
- becomes
- Lillian and Jake 2-shot
- 9E Jake single. Includes: Sam and kids run by behind him. Waiters walk by with cake, turn. His exit, darkness. Kids run by with sparklers.
- 9F Lillian single - *see kids run by both times*
- 9G Lillian CU - *NOTIE* *watches Jake go, look for Sam*

9D. 2  
9E. 2  
9F. 2  
9A - inc. one where stop counts in slowness  
POV darkness

8P reaction shot to tang

SCENE 10 PART ONE (NIGHT - LILLIAN AND SAM)

- 10A Single Lillian from side angle. Sam with BEAM looking up at the stars. Camera racks over
- becomes

hand come down to

Mitch  
Lillian 845-268-1776

10A 2-shot Lillian and Sam from behind

10A.1 2-shot Lillian and Sam (start with BEAT looking up at the stars). Push in to single of ~~shot~~ ~~MOTIF~~. Make sure see a piece of Sam pulling her up.

10B Lillian single ~~include MOTIF~~

10C Sam single

10D Lillian ~~MOTIF~~

inset of JAMES  
include pull up

- L single

- S single

- POV James w/ spare core

### SCENE 10 PART TWO (NIGHT - LILLIAN AND SAM)

10D David and Tamara dance on patio (if didn't get in Scene 9)

10E Cutaway patio (if need more than from Scene 9)

10E.1 Slo mo Cutaway patio (if need more than from Scene 9)

10F WS Tracking shot. Include entering frame and starting to spin

10F.1 (Slo mo) WS Tracking shot. Include entering frame and starting to spin

10G Lillian spin (see let go and drift)

10G.1 Slo mo Lillian spin (see let go and drift)

10H Sam spin (see let go and drift)

10H.1 Slo mo Sam spin (see let go and drift)

10I Cutaway Sam

10I.1 Slo mo cutaway Sam

10J Lillian CU. Looks at patio, looks at Sam. Looks up while walking back. Slow push in to follow her

10J.1 Slo mo Lillian CU. Looks at patio, looks at Sam. Looks up while walking back. Slow push in to follow her

10K Stars (pan up to plate)

10K.1 Slo mo stars (pan up to plate)

slo mo for star  
D+T (ratio)  
call  
keep extms?

start early

~~10A~~

Slo mo WS

Slo mo Lillian spin

Slo mo Sam spin

Wind speak -  
Lillian line

#3

#4

Lillian CU. Eyeline - move to patio, <sup>Sam</sup> look up while walking back, slow push in

Stars plate

↓  
surream

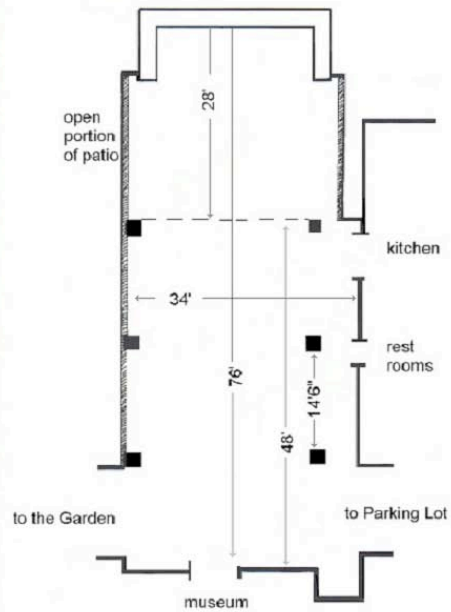
#2 Cutaway patio

#1 Cutaway Sam

## Appendix C Production Design Look Book

### Location

Layout of Terrace adjacent to Museum



Layout of lawn adjacent to Terrace, leading to Garden



Friday, July 16, 2010

1



## Lighting & Atmosphere



Friday, July 16, 2010

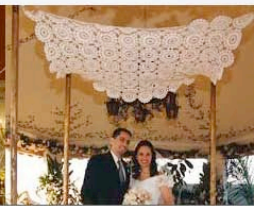
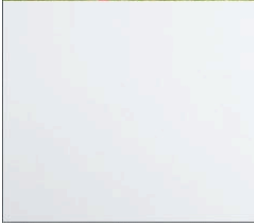
2

# The Chuppah

-Poles made from natural material: tree branches, bamboo. Poles will need to be held by actors OR be placed in buckets with sand (prefer if it is held)

-Dressing tops of poles with more branches and small flowers

-Canopy from white or cream lacy thin fabric (lace table cloth or curtain panel)



Friday, July 16, 2010

3



## Table Setting & Palette



Friday, July 16, 2010

4

## Table Centerpieces

- bottles with sand wrapped in white paper bags
- branches and twigs with small white, pink and deeper pink flowers



Friday, July 16, 2010

5

## The Bar

- rectangular table
- long solid table cloth
- table runner?
- wine glasses being filled (plastic)
- bottles of wine
- white napkin to wrap around bottle

- cocktail napkins in a stack
- beer in a bucket with water/ice
- compact bottle opener
- punch bowl
- punch with slices of orange in it
- plastic cups

- fabric backdrop behind bar?
- 2x branch/floral arrangements
- cake on cake stand
- cake lifter?



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# Appetizers

- Metal trays (x4)
- cocktail napkins (red & yellow)
- drinks on trays
- garnishes
- meatballs
- toasty snacks (non edible)



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## Appendix D Production Stills

### Production Design









## Directing Actors





## Extras





## Crew and Rigging





## References

### Print

Chabon, Michael. "Secret Skin." *New Yorker* (March 2008).

Egri, Lajos. *The Art of Dramatic Writing*. USA: BN Publishing, 2007.

Lamott, Anne. *Bird by Bird*. New York: Anchor Books, 1995.

Truby, John. *The Anatomy of Story*. New York: Faber and Faber, Inc., 2007.

### Films

*Gasman*, a film directed by Lynne Ramsay, 1998

*Jellyfish*, a film directed by Shira Geffen and Etgar Keret, 2007

*Open Hearts*, a film directed by Susanne Bier, 2002

*Rachel Getting Married*, a film directed by Jonathan Demme, 2008

*Small Deaths*, a film directed by Lynne Ramsay, 1996

*Wasp*, a film directed by Andrea Arnold, 2003